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is applicable to household things rather than to draperies. It reaches its perfection in the hair-like tracery seen on sheer linen doilies. Darning also keeps its place, but it is always used in connection with other stitches. In transverse lines it can be made to resemble Spanish laid work. It may be used either as the ground or to work out the design, but to determine which depends on the design and which on the materials must be left to the experience and taste of the embroiderer.

"There is a method of ornamentation which I like particularly and consider valuable. This is appliqué of different materials—for example, silk on linen. It is open to no objections since we have wash silks. A great deal is done in white silk on linen, and the results are very satisfactory. The design is cut in silk and couched on the linen. To prevent fraying there should be several lines of couching, or buttonholing will serve to hold the thread down instead of couching. I emphasize this matter of care. The same judgment and desire for durability which good housekeepers apply to other domestic matters equally apply to ornamentation.

"A good deal of work is done in appliqués of gray silk on gray linen. The designs are veined with gray changeable silks in warm tones, that give a pleasant sensation of color."

"I have almost forgotten to ask you about crewels, on which, in most people's minds, the whole fabric of embroidery seems to hang as by a thread?"

"Poor crewels! we have ceased to use them. The moths have proscribed them. You know I regard embroidery from its practical as well as its artistic side, and durability and immunity from harm must be first considered. But there are floss linens that can be used as one would use crewels or silk."

Old Books and New.

BOOK-FINDING.

II.

AFTER a time, the duration of which is wholly dependent on his earnestness, the collector knows a valuable book by intuition. He could not otherwise explain how he got a jewel from a mass of neglected books in a corner of the bookshop. His mind is well filled with titles and dates and printers' names and marks; he knows the style of the great bookbinders; he is familiar with the paper and ink and fashion of various periods. But there are books without number, of which he has never heard or read, to make his heart beat faster, as if Brunet had given them a dazzling record.

Henry Stevens, who went to London and Paris from Vermont with no other capital than a knowledge of books, made a fortune by serving his discoveries to men like Lenox, Carter Brown and Richard Hoe, and his discoveries were not the result of planning, but simple knowledge.

In the first stage, the catalogue is the starting-point, in the second it is only a voucher.

The golden age of book-collecting in England must have been when Dibdin, acting for the Lord of Althorp, travelled like an ambassador through the monasteries of France and Germany, with an abundance of money and tact and book-lore, to pick up treasures. Then the art of the bibliophile was known to a few of the elect who, when not obliged by their grandeur to be patrons of literature, were regarded as candidates for Bedlam. They paid twelve shillings for the "Chronica Gulielmi Thorn," which in 1836 brought £85 at auction. The Duke of Roxburghe paid no more than twelve shillings for "The Story of Frederick of Jensen," that of "Mary of Nemegen," and the "Lyfe of Vergilius," bound in one volume, which fetched at his sale in 1812, £186 14s. The first psalter of 1481 sold at Wilcox's for five shillings. Of the three copies known to be extant of Marlowe and Nash's "Didot," published in 1594, the Duke of Devonshire's cost Henderson, the actor, fourpence; at Heber's sale in 1834 it fetched £39. Marlowe paid sixteen guineas for his copy at Dr. Wright's sale in 1787; Mr. Reed eighteenpence to a Canterbury bookseller, and in 1800 it fetched £17. There were ten Wynkyn de Wordes at the Roxburghe sale, which fetched £538, and had been procured at the Farmer sale for twenty guineas. Their value at the present time could hardly be overestimated. In Paris, Didot, Brunet, Guilbert de Pixerecourt, Lacroix, Nodier, Parison, culled from the book-stalls the most precious books of the impoverished "Noblesse." Three of these wise collectors were

writers, consequently poor, and their collections were sold shortly after they were made; but their buyers then would have a fortune now to have kept them, and the profits made on the Didot and Brunet sales seem fabulous. The auction price is necessarily the standard of value, and in the first half of this century it was doubtless fair. It is not now, but there is no other standard.

In London the great booksellers determine in advance the price of the best books at Sotheby's and Puttick & Simpson's by agreeing to "knock out"—as the disreputable practice is termed—sellers or buyers or both. The case of a stranger whose commission is not held by one of the party is well-nigh hopeless. Percy Fitzgerald and George W. Smalley have been derided for telling the tale, but it is true, and there is no prospect now that there shall be enacted again the moving scenes of the Roxburghe sale which to Dr. Dibdin was "a sort of book earthquake." Then, Sir Mark Sykes, Lord Blandford and Mr. Ridgway, acting for the Duke of Devonshire, battled for a copy of Caxton's "Recueil," until Mr. Ridgway cried, "Let them be guineas," to Lord Spencer's bid of £1000.

In New York the sale of a well-known collector is stuffed by the booksellers. They fix a limit under which their books are not to be sold, and agree with the auctioneers not to be charged with commission on the lots bought in by themselves.

HENRI PÈNE DU BOIS.

A GIRL'S LIFE EIGHTY YEARS AGO.

SCRIBNER'S MAGAZINE, which seems to have made a "corner" of all the interesting letters not before published, has so far brought out none that are more interesting than those now republished by Charles Scribner's Sons, in book form, under the above title. Miss Eliza Southgate, who, early in the book, becomes Mrs. Walter Bowne, was, to judge from her portrait, reproduced from a miniature by Malbone, an unusually lively and clever girl. The same impression is made by her letters. She seems to have enjoyed everything that came in her way, except when her intended husband delayed visiting her. She describes Salem and Saratoga in terms more enthusiastic than those which a girl of to-day would use in writing from Paris or Florence. Her married life lasted only about six years. She died in February, 1809, at Charleston, S. C.

Mr. Clarence Cook, who has edited the "Life," is, we know, in the wrong when he says that no one, nowadays, writes letters—meaning such letters as these. The fact is that many girls write just such letters still, allowance being made for changed conditions. But that does not make Miss Southgate's less welcome. Here and there, indeed, they rise far above the average, because their writer was more impulsive, more sincere than the average girl of to-day, not to say of her own time.

Not the least attractive feature of the volume is the series of photogravures after old miniatures, silhouettes and old prints, which illustrate it. These include portraits of several beauties of the period, and of their respected parents, friends and admirers. The prettiest is that of Martha Coffin, a notelet from whom is inserted, descriptive of the Hermitage at Salem, and of the pleasure of drinking tea in view of "the most beautiful prospect you can imagine"—that of its summer-house and garden.

NEW ART MANUALS.

MISS M. LOUISE MCLAUGHLIN is the author of a little book on OIL PAINTING published by Robert Clarke & Co., Cincinnati, which, with a good deal of rather useless matter about scientific theories of color and the like, gives many good hints as to technique, which will serve at least to prepare the student to receive a teacher's advice. In the chapter on materials Miss McLaughlin recommends German colors, probably because she has found them good in practice. They are not, however, to be compared with the French for tone, and are usually inferior to American and English colors in the same important respect, while they are but little superior in other regards. In her list of permanent colors, she admits some that are not yet proven by time, and rejects others, which cannot be called fugitive except under extraordinary conditions.

A CLEARLY-WRITTEN and practical little book on TAPESTRY PAINTING is published by M. T. Wynne, New York. It gives a list of materials required, with prices and directions for their use, and then passes at once to directions for painting two subjects illustrated. These have been chosen to serve as types of the more usual subjects for tapestry painting, the first containing two figures in eighteenth-century costume, and the second a woodland scene with deer.

TRANSLATIONS FROM THE RUSSIAN.

TOLSTOI'S account of the Russian campaign of the first Napoleon has been translated by Huntington Smith from the French edition, and is published by Thomas Y. Crowell & Co. under the title of THE PHYSIOLOGY OF WAR. In it the great Russian novelist undertakes to show that the people at the head of affairs have really little to do with great international events—such as the outbreak and progress of a great war. His theory is particularly brought out in the chapter on the degree in which Napoleon's will influenced the battle of Borodino, and his argument is clinched by the account of the desertion and burning of Moscow and the flight of Napoleon.

IN THE LONG EXILE, AND OTHER STORIES FOR CHILDREN, published by the same firm, quite another side of

Tolstoi's genius is presented to us. The stories are about his dogs, about common animals and plants, imitations of old fables, and versions of old Russian legends. All will prove entertaining and instructive not only to children but to people of all ages. They are translated by Nathan Haskell Dole.

A NEW volume of short stories translated from Tolstoi is always likely to be an acquisition to our literature, if the translation is well done. A RUSSIAN PROPRIETOR, AND OTHER STORIES, published by Thomas Y. Crowell & Co., has been translated by Nathan Haskell Dole, with whose other work in this way the public is favorably acquainted. Of the present volume the first—the title-story—is the longest; but perhaps the reader will be most interested in the adventures of the artist "Albert," and of the "Two Hussars."

OF another Russian story-writer of almost equal power, Vladimir Korolenko, the same firm has published a collection of tales translated by Mrs. Aline Delano. Of these, "The Sketches of a Siberian Tourist" make about half the book; but "The Old Bell-Ringer" and "The Forest Soughs" will be found the most pleasing. The latter is a sort of prose-poem of forest life, with a wild Russian legend woven into it. All are worth reading.

REPUBLICATIONS OF STANDARD BOOKS.

By the new photographic printing process, it has become possible to reproduce in fac-simile, at a cheap rate, any bibliographical rarity. Messrs. Funk & Wagnalls have made use of this discovery to give the lover of Shakespeare a reduced fac-simile of the famous first folio edition of his plays. It is in one volume, on thin paper, but, considering the reduction of the type, very clearly printed. It will undoubtedly be welcomed by scholars.

THE wonderful adventures of BARON MUNCHAUSEN have never been presented to the world in prettier dress than in the new edition of G. P. Putnam's Sons in the Knickerbocker Series. Clear type, small form, good paper, attractive binding and clever illustrations distinguish it, no less than the choice which has been made from the several additions to the original adventures, all of which are usually omitted in modern editions. The detailed list of contents alone would make this one preferable to most others. A pasteboard case is provided for the safe-keeping of the book, which will fit easily into the pocket.

THE same publisher brings out a new translation, by Clara Bell, of Saint Pierre's PAUL AND VIRGINIA, of which we cannot say that it is in any respect superior to former translations. It brings this little classic, however, in a handy shape before a new generation of readers.

RECENT FICTION.

QUEEN MONEY—that is to say, Regina Pecunia, or the Almighty Dollar—is the suggestive title of a new novel by the author of "The Story of Margaret Kent," which is published by Ticknor & Co., Boston. It introduces to a combined literary, art, dramatic and musical critic, who differs from the ordinary, every-day individual of that class only in having a pretty wife and a "bijou house" to cage her in. This interesting pair give a dinner of authors, to which comes Mr. Otto March, who is not an author, but who falls in love with Queen Money, and afterward more deeply in love with a certain Miss Lucy Florian, and who wins both not without some trouble. Considerable knowledge of New York life is shown in the book; the fiction is not too glaringly unreal, and what faults there are will readily be condoned by the average novel-reader.

NEW WAGGINGS OF OLD TALES is the latest attempt to strike a new spark of fun out of the pre-historic flint of our best-known fairy tales. A reporter, one Barclay Williams, interviews for his paper the "solid men of Fairyland," beginning with Hop-o'-My-Thumb, who, when it was suggested to him that he might begin his autobiography by an allusion to his poor but honest parents, sadly replied, "I had 'em." Of the other persons done up in this style there is Cinderella—an American Cinderella—who gets introduced to the Prince of Wales; there is the strange case of Beauty and the Beast, and there is Master Jack, who climbs his bean-stalk to pay a visit to the stage fairy who had known his father when a little boy. Not the worst joke in the book is the double-barrelled dedication by Mr. Frank Dempster Sherman to John Kendrick Bangs, and by J. K. Bangs to F. D. Sherman, the two being joint authors of the production. It is illustrated with comic sketches by Oliver Herford. (Ticknor & Co.)

A CONSUMPTIVE young pedestrian, a rough-and-ready saw-mill owner, his pretty wife and her pretty cousin, are the personages to whom Mr. Bret Harte introduces us in his latest story, A PHILLIS OF THE SIERRAS. The scene is on the brink of the Grand Cañon. They shell peas for dinner on the veranda, and throw the pods into the abyss. The young ladies ride mustangs bare-backed. But the Phillis of the story does much more than that. Her position at the "Lookout" is that of a servant; but she ends by becoming the heroine of as pretty a tale as one need wish to read. A shorter story, "A Drift from Redwood Camp," fills out the volume. (Houghton, Mifflin & Co.)

A NEW novel by M. O. W. Oliphant and T. B. Aldrich in co-operation makes one wish for a great deal of leisure in order to enjoy it properly, and see if it were possible to distinguish the parts written by each of these popular authors. THE SECOND SON, just published by Houghton, Mifflin & Co., is what may be called a romance of primogeniture, the English custom of entail furnishing a groundwork for the story. The second son of Mr. Mitford, of Melville, from whom the volume is named, is rather a mild character for the hero of five hundred pages of fiction. About the most positive assertion made of him is that "he knew books and rather more art than was good for him." There is a sister, "Nina"—a young woman of considerable character—and the lover comes in somewhere about the middle of the volume.

THOSE who have read Perez Galdos' "Gloria" will welcome a translation of a longer romance from his pen. In LEON ROCH they will find a novel, like it dealing with various aspects of modern Spanish life, at a somewhat earlier period than that of "Gloria," it appears, but still modern—for Spain. There is, perhaps, a little too much philosophizing, but it is mostly in a light and playful manner, and, whether in spite of it or because of it, the story becomes more interesting page by page. It is published in two handy volumes by Gottsberger.

ROY'S REPENTANCE is a story of somewhat complicated relations between persons of different sexes. There is the usual impulsive young man and coarse-minded young woman to begin with, and the two unite, the better to demonstrate their unfitness for one another. Later, the impulsive young man falls in with another young woman, who might have suited him better if he had met her at the right time, and they proceed to show by experiment that, in cases of the sort everything depends on the meeting taking place before it is too late. The author is Adeline Sergeant and the publishers are Henry Holt & Co.

LITERARY NOTES.

MY ADIRONDACK PIPE is the title of a privately printed narrative of a huntsman's summer vacation, written by Mr. William S. Kahnweiler, who modestly puts it forth with his initials only. He need not be at all timid, however, about giving to it his full name; for the little brochure would not be unworthy of the pen of a veteran writer. It has been beautifully printed by William R. Jenkins, in Sixth Avenue.

In our notice last month, of "Ballads about Authors," the types gave a mythical Mr. Conee the praise intended for the excellent wood-cuts by Mr. George L. Cowee, who calls our attention to the error, and kindly sends us proofs of other blocks from his burin, which confirm our good opinion of his work.

Treatment of Designs.

THE COLORED STUDY OF GLADIOLI.

THIS study will be very effective for decorative purposes, as well as useful for students in showing a broad and simple method of sketching from nature. The oil colors employed are as follows: for the background, which should always be painted first, use yellow ochre, Antwerp blue, white, light red, raw umber and a very little ivory black. In the lower part use less white and yellow ochre. The brilliant red flowers are painted with vermilion, madder lake, white and a little raw umber for the local tone; in the shadows add light red and a very little ivory black. Also, in the deeper touches, substitute burnt Sienna for light red. Where the yellow stamens are seen use a little light cadmium and white, qualified by a very little ivory black. In the high lights use vermilion, white, a little yellow ochre and madder lake qualified by a very small quantity of ivory black.

The pink gladioli in the middle of the panel are painted with white, a little yellow ochre, madder lake, and light red and a very little ivory black. In the deeper touches, beneath the edges of the petals, use madder lake and raw umber, accented with burnt Sienna and ivory black. For the salmon or yellow-pink gladioli in the lower right-hand side, use vermilion, white, yellow ochre, light red and a little raw umber; in the shadows add ivory black, and for the blue-gray half tints use a little permanent blue, with white, yellow ochre, light red and a very little ivory black. Paint the green leaves with Antwerp blue, white, light cadmium, vermilion and ivory black, adding burnt Sienna and raw umber in the shadows. Use flat bristle brushes for general work, and small flat pointed sables for details in finishing.

THE HYDRANGEAS.

In this study (see pages 90 and 91) the blossoms of the hydrangea represented are of a soft pale blue tint, very delicate in color and largely qualified by grays. At the edges of some of the petals a faint pinkish tone is seen. The leaves of this plant are a rather dark, cool green, with stems of a lighter, warmer quality of color. An effective background would be a tone of rich deep amber, almost brown in the darker shadows, but gray in quality throughout.

To paint the design in oil colors begin by drawing carefully the general outlines with charcoal finely pointed. Put in the background first, using yellow ochre, white, a very little ivory black, burnt Sienna, raw umber and a little permanent blue, and for the deeper touches very little or no white, and more ivory black, burnt Sienna and permanent blue. In the lighter portions at the top add a little cadmium to the local tone and omit raw umber. The delicate blue of the hydrangeas is painted with permanent blue or cobalt, white, a little yellow ochre, a little madder lake and a very little ivory black. In the shadows add raw umber and light red. In the deepest touches of shadow beneath the petals use burnt Sienna, permanent blue and ivory black. In the sharp, fine, dark accents, not so deep as those just described, use madder lake and raw umber with a little permanent blue. When the pinkish tones are seen on the edges of some of the petals use a little madder lake, white, cobalt, yellow ochre and the smallest quantity of ivory black. The green leaves are painted with Antwerp blue, white, cadmium, madder lake and ivory black, adding burnt Sienna and raw umber in the shadows. When painting the stems add more cadmium and white, and substitute vermilion for madder lake. The stamens in the centre of the small flowers are painted with cadmium, white, vermilion, and a very little ivory black, adding raw umber and madder lake in the deeper touches. Use medium and small flat bristle brushes for the general work, and for small details in finishing use flat pointed sables Nos. 5 and 9.

Amateur Photography.

CONDUCTED BY GEORGE G. ROCKWOOD.

THE FLASH LIGHT.—Dr. R. Gadick, Jr., of Berlin, appeared recently before the New York Amateur Society with his new flash light. He claims that with his powder the exposure is made in the fiftieth part of a second. He also claims that in this very short time the expression of the face cannot change, and that winking, in consequence of the sudden light, cannot take place, as the picture is taken when the person sitting for it first becomes conscious of the light. To convey the impression of light on the brain, and to become conscious of it, is said to take about three times as much, or even more time than it takes to make the picture. The composition of the powder is a secret, as the doctor hopes to obtain a patent for it. He claims that the powder is not at all explosive or dangerous. To show the entirely harmless nature of Dr. Piffard's flash powder, he placed some on a brick and pounded it violently, but it did not ignite. No sooner had the magnesium powder been introduced by Dr. Piffard than various persons tried to improve upon it by mixing with it pyrotechnic compounds such as pyric acid, potassium chlorate and charcoal. The result has been no special improvement in the light, while great danger has been added to its use. A lamentable case was that of Mr. John E. Richardson, of Germantown, who, while engaged in the preparation of a mixture containing some of these dangerous ingredients, exploded the compound and so badly injured himself that he died a few days later. I therefore strongly urge upon the fraternity, in this one thing, to let well enough alone. Dr. Piffard's formula completely fills the bill. Probably there are other compounds that would do so as well, but I have seen nothing to be desired in the formula as first given by Dr. Piffard. If the light is not strong enough for the requirements of the operator the gun cotton and magnesium can be increased in quantity, observing the same proportion, so far as I can see, without danger, and with the certainty of good results. It was on account of the danger of their compounds that Gadick and others, in Europe, failed to make their processes available and popular.

POST-MORTEM PHOTOGRAPHY.—Dr. Piffard's flash light has been used at the New York Hospital lately for photographing both before and after operations, and, in many cases, after death. Dr. Oscar G. Mason, secretary of the photographic section of the American Institute, has also found occasion to use it in photographing the dead at night. At Bellevue Hospital it is the custom to make a photograph of every body that is brought there, so that if not identified before burial, there may be a chance for identification afterward. Often, there are imperative reasons for not keeping the bodies overnight, and the value of the flash light in such cases is evident.

A NEW MAGNESIUM BURNER.—An ingenious method of burning magnesium is suggested by a Philadelphia correspondent. He has a little apparatus, something in the form of a blow-pipe, which bears upon the flame of an alcohol lamp placed in front of the pan of magnesium powder. When ready for exposure, an ordinary india-rubber bulb in the hands of the operator is suddenly pressed, forcing a jet of air through the flame of the alcohol lamp upon the magnesium, not only setting fire to it, but effecting complete combustion and hence a more brilliant light. I am not aware that the idea has been patented. By its use, the operator can uncover his instrument and burn his magnesium at the same instant, thus preventing any flare from gas-burners or any extraneous light that may be in the room.

AN AMUSING NOVELTY, which he calls "The Transition Portrait," has been introduced by Mr. Leon Favre, a Frenchman now residing in New York. It is intended to present two or more phases of the human countenance in apparently one photograph. When one first looks at the picture the subject appears to be asleep; this by a reflected light. When the picture is held up, so that the light passes through it, the eyes are open and the subject is smiling. A variety of changing expressions can be made by the simple device employed. It is apparent, of course, that photographs of separate expressions are superimposed, the front one being rendered translucent; and both are printed lightly on thin paper. The picture is mounted or strained on the back of a card mount with an oval opening. Mr. Favre has applied for a patent.

PORTRAIT LIGHTING.—Some recent remarks of mine on this subject in The Art Amateur have elicited many questions through the mail, which seem to call for further explanation of the subject. It is almost impossible, however, without demonstration under the skylight, to answer some of my correspondents. There are principles and effects in art which cannot be reduced to formula; only experiments—or rather, I should say, experience—will lead the student to success. One writer says that the "sculpture light" gives him too strong an effect of black and white. It should be remembered by him and others that I said that, while I would light a sitter precisely in the same manner as I would a piece of sculpture, the shadows should be modified by the lights and by reflectors. It is quite practicable to give transparency or a luminous effect to the shadows by an arrangement of the head-screens or curtains and by a reflector. The latter should be used as little as possible; indeed, I have almost abandoned it, and modify my light by curtains and head-screens.

LANTERN SLIDES.—Mr. H. J. Newton, a distinguished amateur photographer, has recently exhibited some charming stereopticon slides made on (bromo-gelatin) dry plates. He claims for them all the transparency and brilliancy obtained by

the old bath process. I asked him for the methods of his working, which he has very kindly sent to me. He says: "My formula for lantern slides varies very little from that which I use for making negatives. It is soda and pyrogallol acid. I make it as follows: Water 32 ounces, carbonate of soda 6 ounces. This is a stock bottle. For a negative of normal exposure I use one drachm of that solution to an ounce of water and 3 grains of dry pyro. To develop a transparency I use half this strength of soda, the same quantity of pyro and one half a grain of bromide of sodium. If it is desirable to give the negative or the lantern slide the appearance of a wet plate, add 5 grains of nitrate of ammonia to each ounce of the solution. In making up this solution, after the water is added to the soda, add 20 grains of sulphite of soda, and, if the ammonia is used, add the ammonia after that, and both of them after adding the pyrogallol acid. This developer can be used over and over for a long time, especially after the nitrate of ammonia has been added."

DO DRY PLATES INCREASE IN RAPIDITY BY KEEPING?—In reply to this question, which has been put to me, I would say that if they do, it is not in accordance with the general theories of the emulsion plate-makers. Yet I am sure that when I was manufacturing plates many of them gained in rapidity certainly by one half over that when they were made. I am also convinced that one or two of the leading manufacturers in this country found the same peculiarity concerning their plates. A large batch purchased in October worked as quick in the diminished light and low temperature of December as in October. In other words they gained in rapidity so as to neutralize the adverse conditions mentioned. In photographic manipulations I try to reconcile facts with theories, but when they disagree I stand closely by the facts.

DEEP-SEA PHOTOGRAPHY.—Mr. Wells, formerly of New York, tells me that photographs are being made near the bottom of the sea at a depth of several hundred feet, by the use of a camera incased in a rubber bag and the use of electric light for illuminating the ocean around the camera. Successful experiments have been made showing shoals of fish of different, and sometimes almost unknown species, which have been attracted by the electric light.

RETOUCHING UNVARNISHED NEGATIVES.—Karl Klausner, in The Philadelphia Photographer, says: "I produce the desired 'matt' surface by crushing and powdering on a glass plate small lump of resin, and adding to it about one third its bulk of ashes of cigars or cigarettes. This addition will neutralize the too sticky quality of the resin. Put the mixture in a bag of old, well-washed muslin, daub the part to be retouched with it until a very small quantity of it settles on the negative, and finish by rubbing lightly with your finger over the desired part. A surprisingly small part of the dust will be sufficient to deaden completely the surface and render it fit for the pencil." I see no reason for risking a valuable negative by attempting to retouch it unvarnished. An uneven pencil or a careless touch will often perforate the film, while a carefully varnished negative is safe from such danger.

LANDSCAPE PHOTOGRAPHY.—Dr. G. Lindsay Johnson, in The Camera, gives the following advice to amateurs starting out on a tour: Don't buy a camera the day before you start on a trip, and then find that it won't work properly when you are a hundred miles from town. Don't carry your camera at the end of the tripod when you are climbing a steep path. Don't have more than one adapter for your lenses, but rather alter them or screw rings on the end of your lenses, so that they will all fit on one of two sizes of threads. Don't carry your lenses without a cap fitted on to each end. Don't expect depth of focus with a larger stop than $f/11$, if your lens is of more than 7-in. focus; or with a larger stop than $f/16$ if more than 10-in. focus. Don't forget that if you want depth of focus with a rapid rectilinear lens, you must use a short-focus lens, or else stop it down well. Don't use a shutter on green foliage in the foreground unless the sun is actually shining on it. Don't forget to turn the diaphragm slot away from the sun, and protect it with a rubber ring. Don't trust any slide as proof against strong daylight, whoever the maker may be. Don't let the slide lie on the ground and then expect it to develop without pinholes. Don't forget that emulsions which contain iodide of silver are slower against greens and browns than those which contain only bromide, although they are quite as rapid against blues, yellows, and grays, and generally more so. Don't believe people when they tell you it is necessary to prevent the films from coming in contact, but pack the plates film to film in solid blocks of half a dozen in each, with orange paper round each packet, in two thicknesses, and one piece of good brown paper (free from pinholes) to finish. Don't develop late at night if you intend leaving your hotel the first thing next morning, and then miss your train because your negative refused to dry, or ruin your best negative in trying to wrap it up in the "wet." Don't be afraid of fogging your plates in the dark room through the light being too strong. Ninety-nine per cent of all the "fogging" is done either in the field or with the developer. Don't procure your isochromatic plates until the day before you need to use them, if you want the yellows to come out effectively.

AMATEUR SOCIETY NOTES.—The question of decimal weights and measures was discussed at a recent meeting of the New York Amateur Photographic Society. One important fact mentioned, of use to our readers, was that when one ounce is spoken of it *always means* 437½ grains, except when applied to the precious metals; that in fluid ounces it is 480 grains (436 in England). A committee was appointed to investigate the general subject of uniformity of weights and measures and nomenclature among various societies.—The Society has lately witnessed frequent exhibitions of lantern slides, including pictures from New Mexico of the Apache Indians, and of Arizona; besides views from India, Egypt, and, indeed, from nearly every part of the world.